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PROFESSIONAL COMMENT.

THE scheme of the group plan of Public Buildings of the city of Cleveland as shown on pages 126, 127 and 128, seems so co-ordinate and yet so simple, that we believe a maximum of effect can be produced at a minimum of expense, that the scheme can be carried out in its entirety within a reasonably short time, and that it is of such character as to become more beautiful every year as the trees and the natural features develop. The Sunken Garden of the Luxembourg with its wonderful treatment of rose bushes and flower beds on the sloping surfaces, suggests what can be done with the sunken garden in the middle of the Mall and Esplanade. The commission has recommended that the designs of all the buildings should be derived from the historic motives of the classic architecture of Rome, that one material should be used throughout and that a uniform scale should be maintained in their design. The architectural value of these buildings and their surroundings does not alone lie in their immediate effect upon the beholder, but much more in their permanent influence on all building operations of the city in the future.

THE Thirty-seventh Annual Convention of the American Institute of Architects will be held in Cleveland, Ohio, October 15th to 17th, inclusive. A number of very interesting papers are promised upon the School of Rome, and its value in the artistic development of the country as well as to the artistic profession. Mr. John Ely, Vice-President of the Pennsylvania Railroad and also Vice-President of the American Academy of Rome, will discuss the general subject of the necessity and value of well-trained men to execute the future artistic work in the United States and the value of the School of Rome for producing educated artists. On the subject of Mural Painting and the facilities for its study in the School of Rome, papers will be prepared by Mr. John La Farge and Mr. E. H. Blashfield. Mr. Augustus St. Gaudens will prepare a paper on the development of sculpture in this country and the advantages for the study of sculpture in the School of Rome. Mr. Austin W. Lord, one of the American students at the School of Rome, will discuss the question of architectural study in this school. Papers are expected from a distinguished Italian on the City of Rome, and from Mr. Mowbray, the managing director of the Academy in Rome, on the school and its methods of study and management. These papers will be illustrated by lantern slides, and should form a valuable addition to the literature published by the Institute. The President's address and the various committee reports will be interesting. Arrangements will be made for reduced rates, and there will be various entertainments during the convention.

A COMMON mistake made by people who ought to know better is to suppose that the business of the architect is much the same as that of the tailor, "to take measurements and obtain a fit"; that the process of designing a house or other building is simply a matter of mechanical routine, according to taste or pattern agreed upon. But house design is not a matter of mechanical fit, but of functional adaptation—a very different thing; the rooms must suit the wants, habits, and tastes of the occupants. In one sense, indeed, the man who can design his own house ought to be able to do so better than anyone else, but as a matter of fact he is seldom able to realize in bricks and mortar his own wishes and ideas, and he is ill-equipped for the work on technical grounds. Theoretically every man is, or ought to be, the best judge of what he wants; practically

he is not so ; and it is this conflict between theory and practice that has made architecture, or at least the building of one's own house the source of endless disagreement and satire in every age. Thus we hear of an individual building his own house, and repenting of it afterwards. Mr. Brown has seen a residence he likes, or has had a little experience in dabbling with bricks and mortar, and fancies he can plan his own domicile. Great amateurs like Horace Walpole indulged in the same hobby, and many a country gentleman, thinking he knows what he wants, exercises his own taste in building. A certain home journal gives an instance of a minister of the Gospel building his own place of worship, and of a Western editor and a lady in New Jersey laughing at the architect and pointing with pride to their dwellings, erected with their own hands. Then we all know the clever, conceited amateurish individual who imagines he can put everyone right, even in another profession ; who can write books and essays on architecture and decoration, how to furnish the house, or to make it beautiful for every class of society ; but such folk are extremely priggish, though they do not think so, and they will not admit their mistakes till they have actually tried their hands on a real building, and then they seldom acknowledge their failure. Here, where there is no traditional architecture, the self-made architect is not an unusual product, as there are self-styled doctors, lawyers, ministers of religion, engineers, and others in abundance who profit by the general ignorance. But even in this free country there is a reaction ; people who wish to build look for men who have credentials and who are trained architects. They are gradually awakening to the view that there is common sense in the old dictum, "every man to his trade," and that, however clear an idea one may have about what he needs, he is likely to be deceived, that other things he does not know may have a serious bearing upon those things he does know imperfectly, and that what he conceives to be good and suitable may be nevertheless wrong and mistaken. There is now a higher standard of building looked for than once was the case.

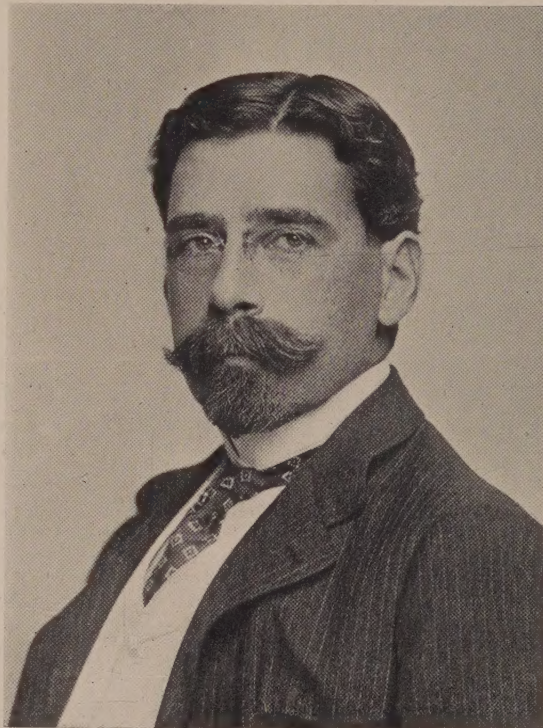
A large number of persons who contemplate building have no definite idea of what they require ; they see one building and another, hear what their friends have to say, read a little, look at designs, but they have no definite view, and they have no means of expressing what they like. Every practicing architect knows this only too well, and he endeavors, if he can, to discover his client's wishes, and tries to put them into shape, and fix him to something. This is no easy task, as all are aware who have dealt with clients who have no opinion of their own, but are led away when they happen to see another house or the design of somebody else. For these reasons, two essential things are necessary in the production of good planning

—first, that the employers of architects should be taught the elements of good design, so that they may be able to instruct their professional adviser as to what they want ; and, secondly, that the architect should be able to interpret these wants, and to give expression to them. In many cases both these essentials are wanting ; the client does not know really what he wants, and the architect has not troubled himself to find out whether he rightly understands his client or not. It may be argued it is the architect's duty to discover what he does want, to go to the trouble of conversing with and examining him, of putting examples or sketches before him, so as to draw him out. The Renaissance architects were greatly aided by their patrons, who individually knew a great deal about art. Models of buildings were on every hand and within access, and bands of craftsmen trained in building were ready to carry out their wishes. But the ordinary gentleman or tradesman knows architecture only as a profession, and

when he employs an architect he thinks he will have no more responsibility or trouble. The instructions he gives to his architect are generally meagre : he wants, perhaps, a house built to have so many rooms on each floor, and to cost a certain sum ; he may, perhaps, give the sizes of the rooms, and where he wishes a certain window placed ; but these particulars do not afford the architect much insight into the habits and mode of life of the owner, unless he knows them otherwise. When the plans are submitted the client may acquiesce in the design, and the contract drawings are proceeded with. The building is commenced ; and then it begins to dawn on the client that he has been mistaken ; he wants certain alterations made. It is needless to say these entail extra trouble and cost, and much friction between architect and client. Perhaps the client sees another design he likes better ; the client sets aside his first design, and adopts another by a different architect. It is the old case of not knowing one's own mind. A man

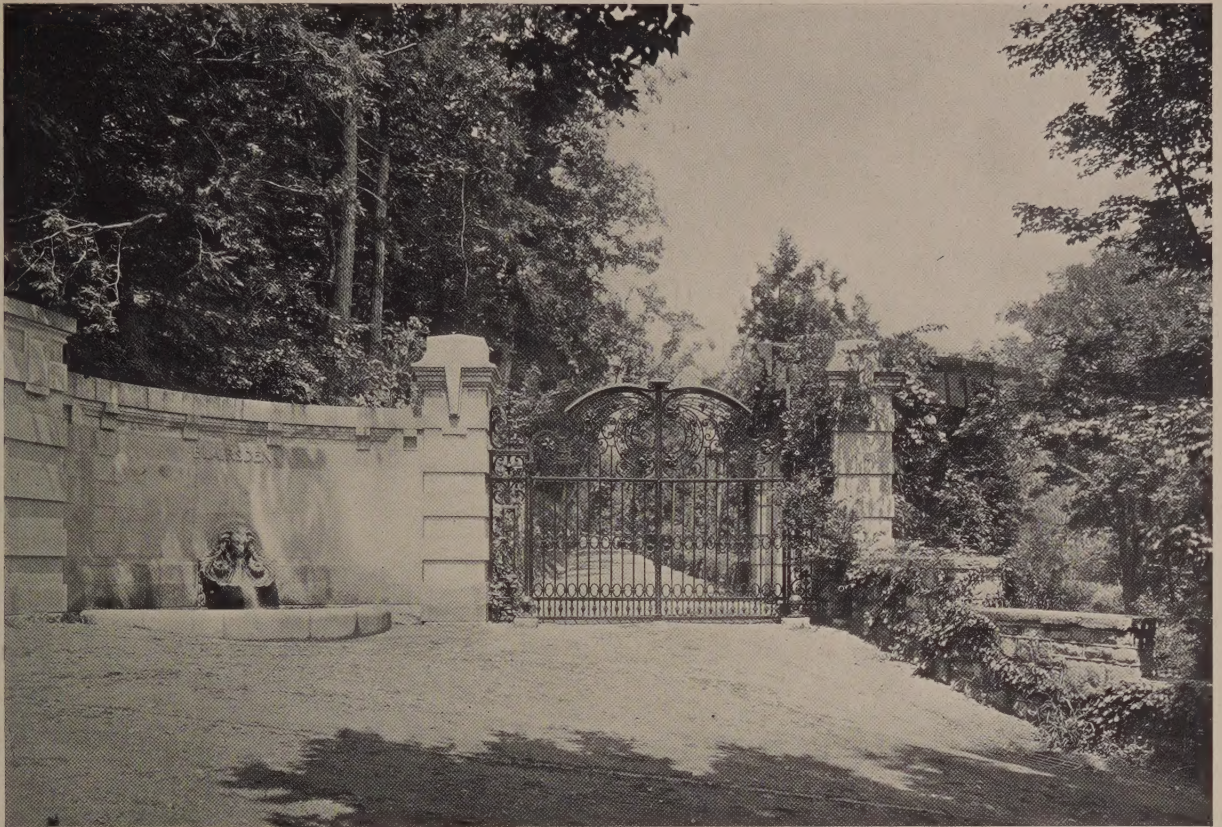
can only test the qualities or suitability of a house by living in it.

How can the architect assist his client in understanding plans ? No doubt it is a hard thing to do so in some instances. Planning is a language strangely misunderstood by many persons ; it is unthinkable to them. They can realize an elevation of one side of a room, or a perspective view, but the actual effect of a floor plan with its halls and passages and stair-cases is not conceivable. One way of making it clear to the lay-mind is to stake or trench out the plan full-size on the ground. Dimensions are not easily comprehended by a client, and it would be some help if the architect compared those of his plan with the size of rooms actually occupied. The size and position of dining-tables, chairs, sideboards, and other pieces of furniture ought, of course, to be considered in determining the size of dining and other rooms. Practical illustrations of these dimensions might be given in such cases. But



Architects of To-Day.

MR. ARNOLD W. BRUNNER, F. A. I. A.



ENTRANCE, "BLAIRSDENS," COUNTRY HOUSE, C. LEDYARD BLAIR, FAR HILLS, N. J.

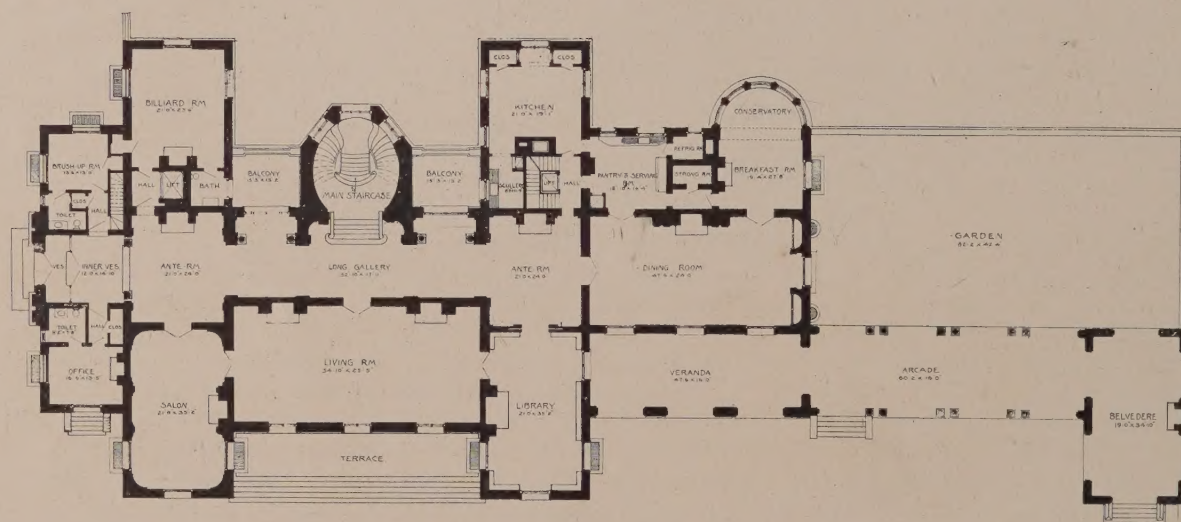
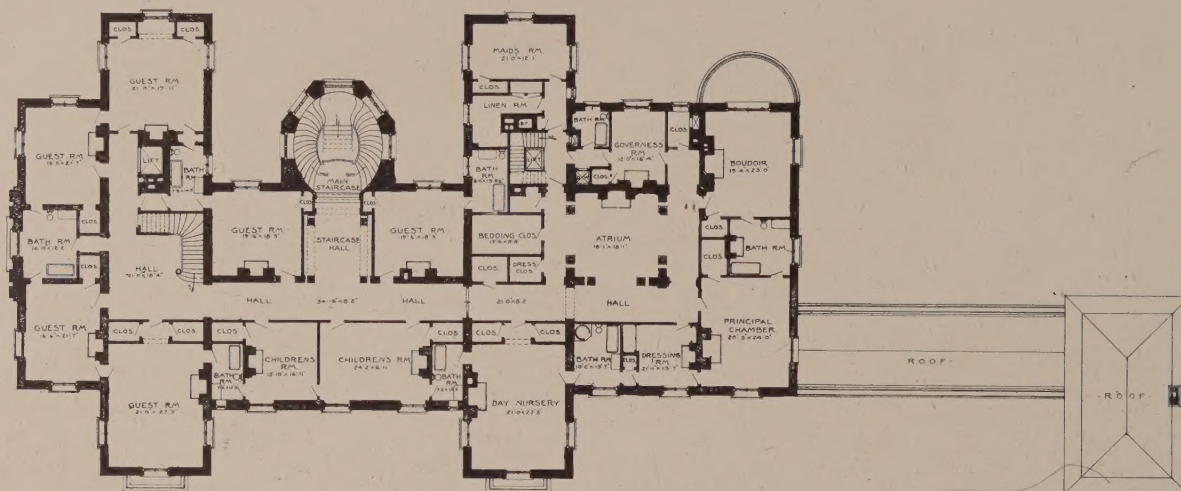
Carrere & Hastings, Architects. Wurts Bros., Photo.

there are employers who give instructions, and it is necessary for the architect to interpret them and place them before his client in the shape of plans. These should represent the position of rooms, their aspect and outlook, their size and other points, the position of main entrance, etc. Instructions are often vague, and give no reference to these essentials. Probably the client has had in his mind a house which is situated in quite a different position, having rooms and windows that will not suit the site selected, and the architect must reconcile these discrepancies. A country building will not suit a town site; the needs of the owners are different. The owner who is social in his habits requires a house with a number of rooms for entertainment purposes for the accommodation of guests, fitted with every modern appliance and luxury; the halls and rooms must be large and commodious. On the other hand, the average country house has to be planned on a more moderate scale. The rooms, indeed, must be more spacious than those necessary in a town house: they must be comfortable in winter and summer, suitable for outdoor living; a spacious hall and porch are necessary as lounges in summertime. There is less need in the country house of ordinary pretensions of a large drawing room. It is better to provide for a few comfortable sitting and smoking rooms. A hall large enough to be converted into a room, and more than a mere entrance, is of greater value in a country house. In the smaller country house, indeed, the hall may be made the chief sitting-room of the family. A town residence must have its sitting-room and drawing and entertainment-room, and the entrance hall may be of less size. The rooms must be of smaller size than those of a country house, and the plan more compact. These are points which the average owner does not sufficiently con-

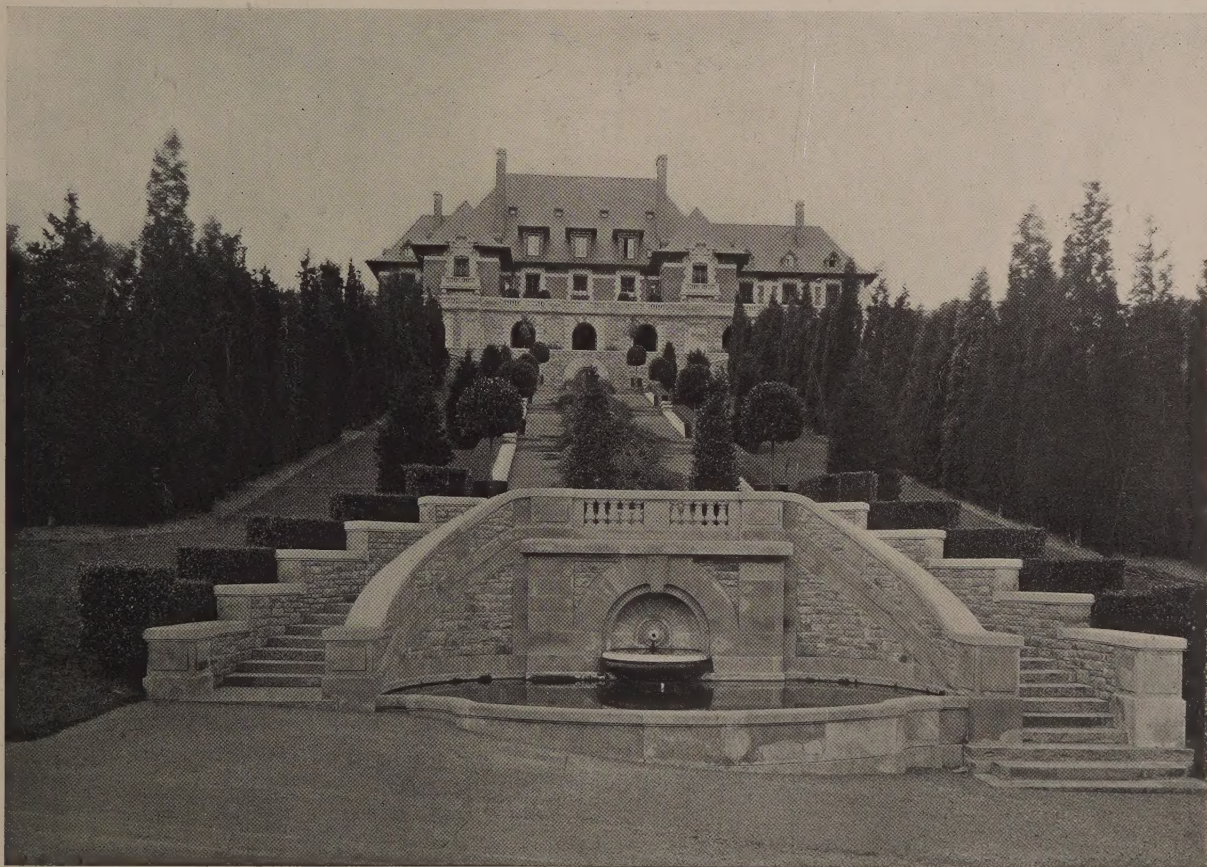
sider. If he has been living in a spacious country house he imagines that a town house he wishes built should be like it, and his instructions may therefore be misleading. The architect's business is to find out the surroundings of his clients to give him advice. To implicitly follow the instructions of a person who has no knowledge or experience is sure to lead to failure. There are many who give instructions who have not made up their minds, but who trust to their architect putting them right. In house-building, surroundings and environment are everything, and the professional man who ignores these things is working in the dark.

In the design of public buildings, offices, and schools, commercial and municipal structures, the architect has not to rely on the individual and his personality, but upon certain requirements that are more or less common property. He has codes of rules and regulations to assist him in drawing his plans for public schools and other buildings, and he has less interference from his clients or committee; his taskmasters are in these cases a department, like the Board of Education, and when once he passes their requirements he has no fear of being worried with alterations and revisions of plan. In dealing with a private client, the personality and habits of the owner count for much, and the architect would be wiser in listening to his client's wishes and then advising him as to their practicability or desirability before proceeding to make the design. On the other hand, in treating with building committees or managers, the architect would feel less hampered by individual views; his duty is to design a building adapted for a public purpose, and if competent he should

(Continued page 129.)



PLANS, "BLAIRSDEN," COUNTRY HOUSE, C. LEDYARD BLAIR, FAR HILLS, N. J. Carrere & Hastings, Architects.

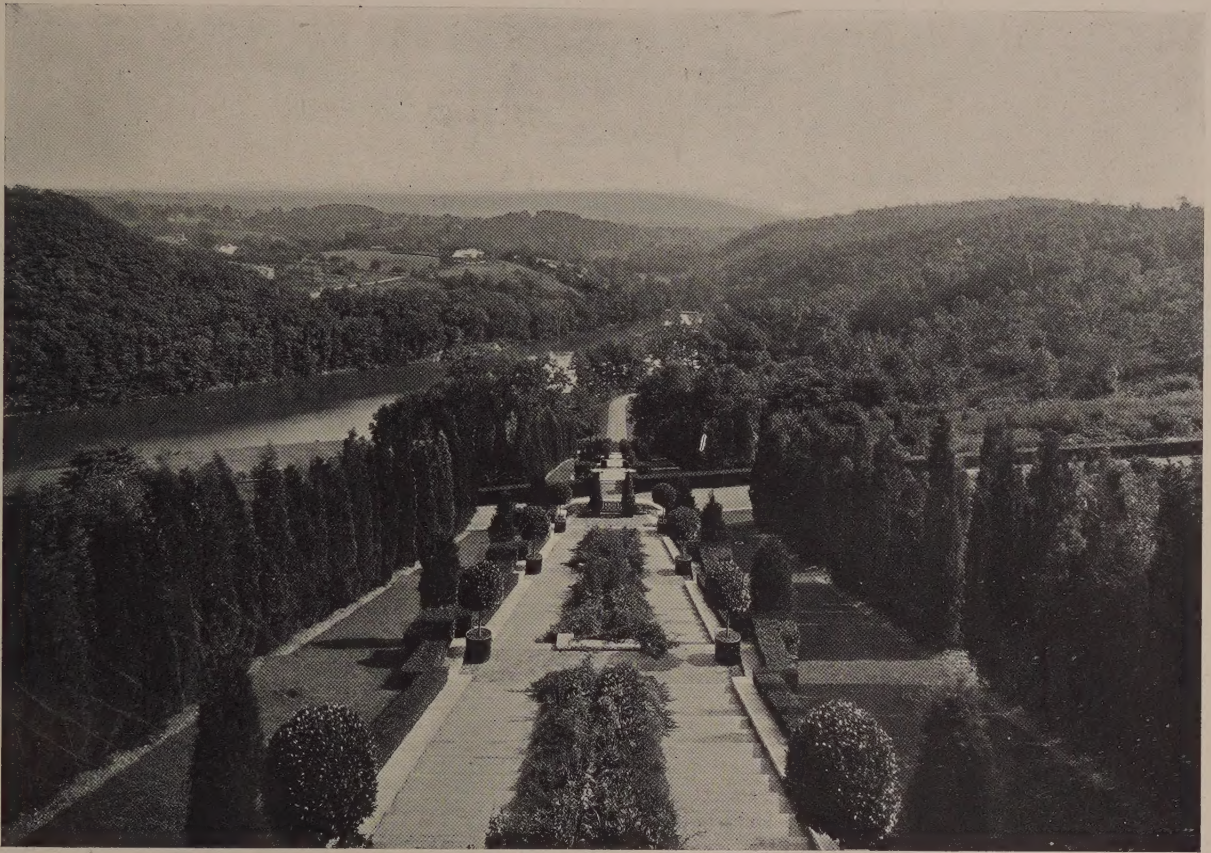


"BLAIRSDEN," COUNTRY HOUSE, C. LEDYARD BLAIR, FAR HILLS, N. J. Carrere & Hastings, Architects. Copyright, 1903, Wurts Bros., Photo.

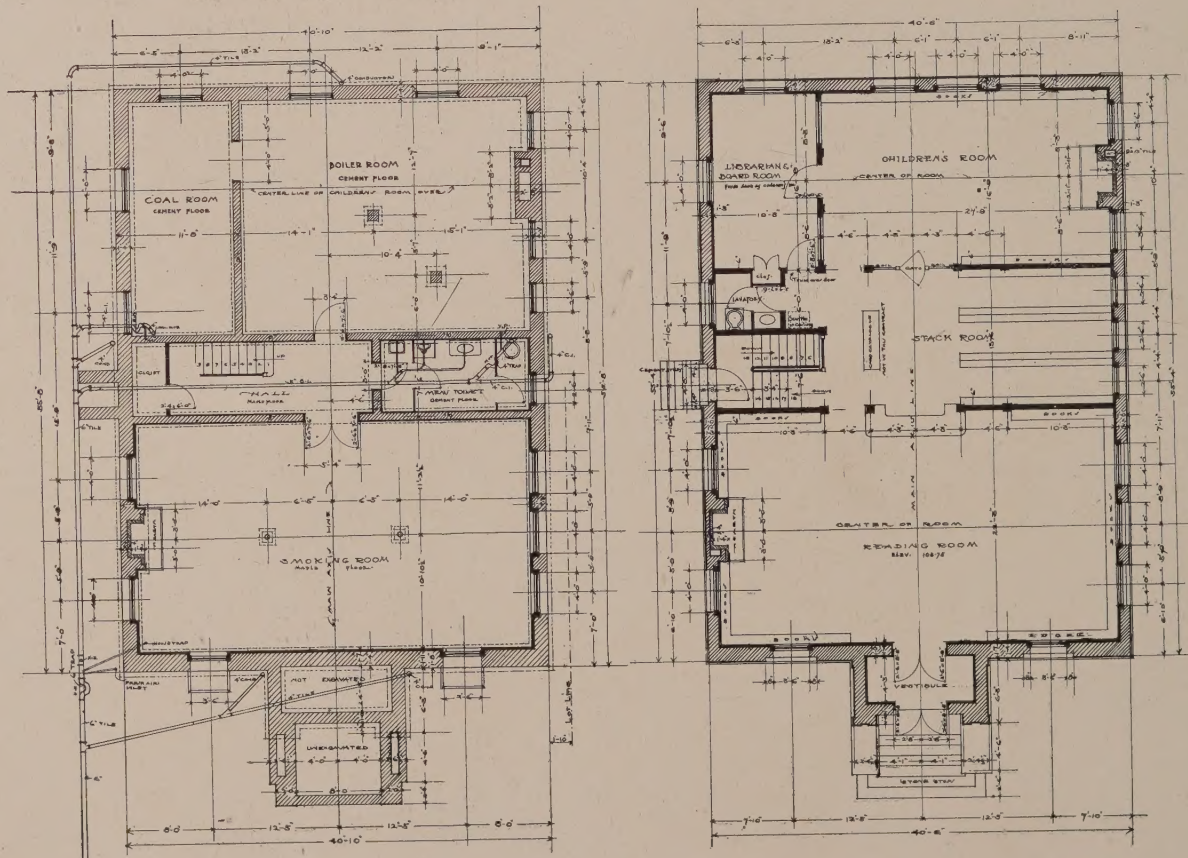


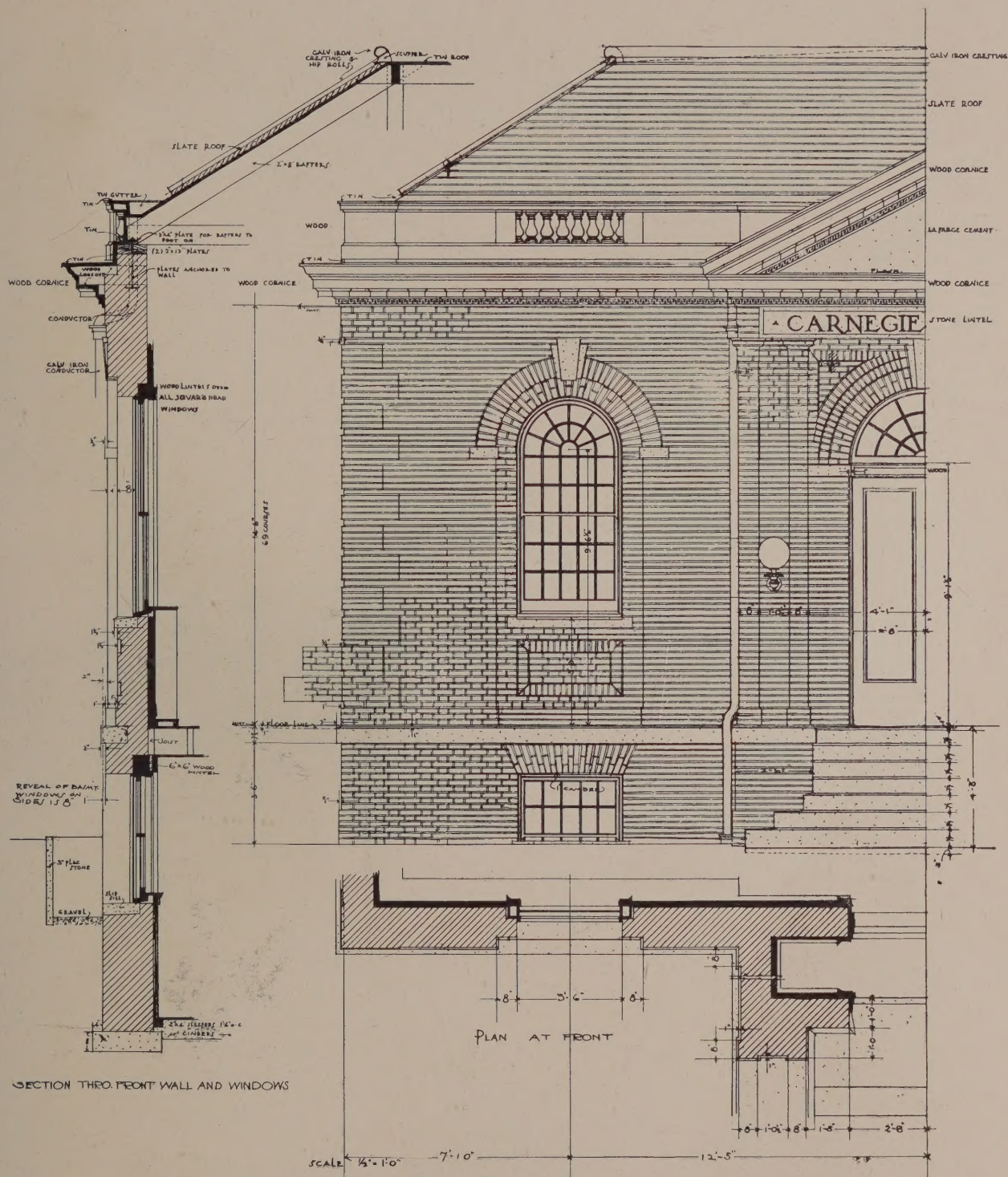
SMALL GARDEN AND PERGOLA, "BLAIRSDEN," COUNTRY HOUSE, C. LEDYARD BLAIR, FAR HILLS, N. J.
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Carrere & Hastings, Architects.



VIEWS FROM TERRACE AND FROM GARDEN, "BLAIRSDEN," COUNTRY HOUSE, C. LEDYARD BLAIR, FAR HILLS, N. J.
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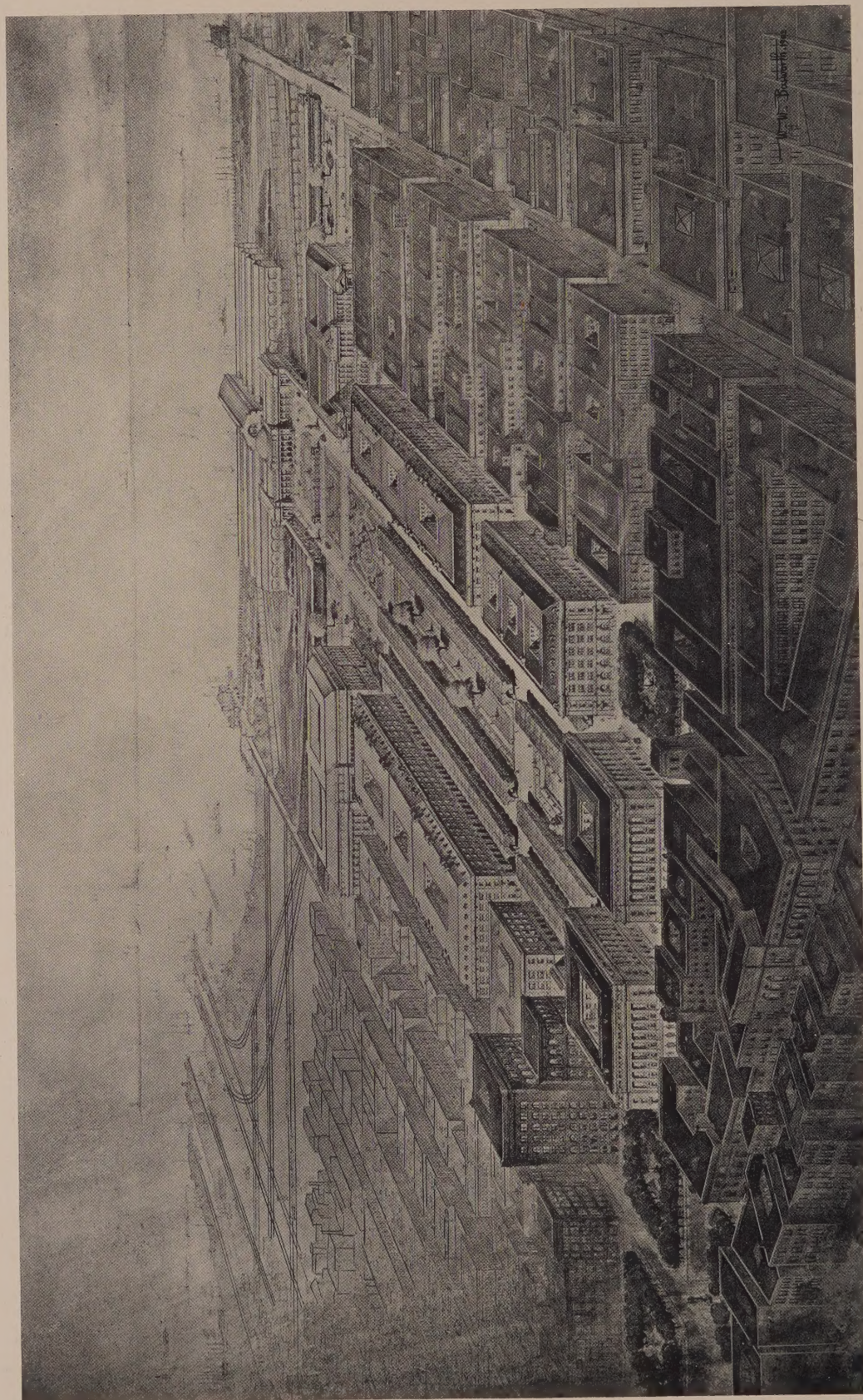




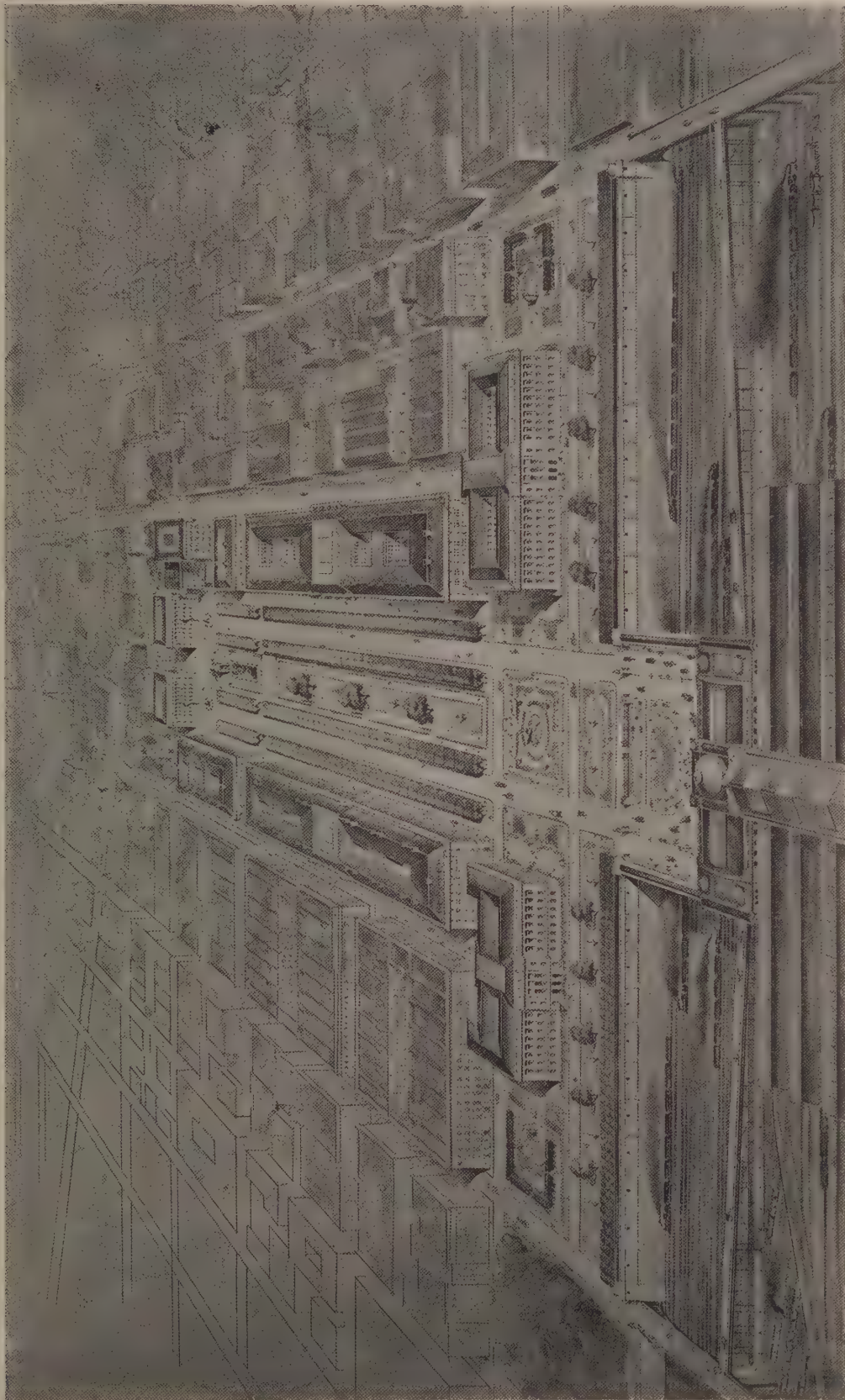
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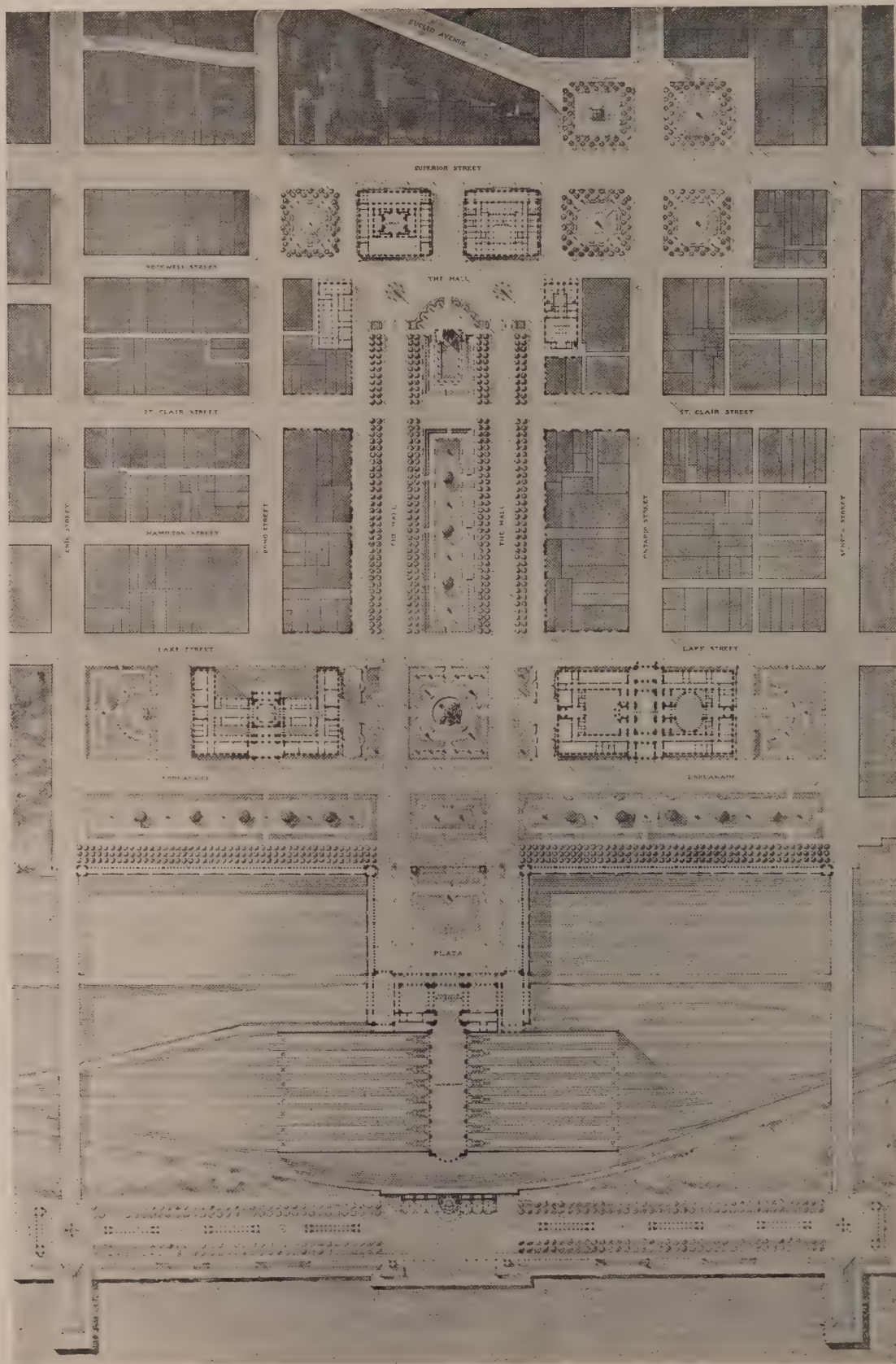
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GROUP PLAN OF THE PUBLIC BUILDINGS, CLEVELAND, O., BIRDS-EYE VIEW LOOKING NORTH. D. H. Burnham, J. M. Carrere and A. W. Brunner, Board of Supervision for Public Buildings and Grounds.



GROUP PLAN OF THE PUBLIC BUILDINGS, CLEVELAND, O., BIRDS-EYE VIEW LOOKING SOUTH. D. H. Burnham, J. M. Carrere and A. W. Brunner, Board of Supervision for Public Buildings and Grounds.



GROUP PLAN OF THE PUBLIC BUILDINGS, CLEVELAND, O., WITH TREATMENT OF THEIR SURROUNDINGS AND APPROACHES, PARKWAYS AND PLEASURE GROUNDS. D. H. Burnham, J. M. Carrere and A. W. Brunner, Board of Supervision for Public Buildings and Grounds.

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hold his own views and take only such instructions as would not compromise himself in preparing the plans. We may illustrate these remarks by one or two practical examples. In the design of a private house the owner may have strong tastes and inclinations about the amount or area of windows. One person likes a number of windows and large window surfaces; it is a question of individual taste which the architect has to comply with. Or the owner prefers high rooms. These are points to discuss between owner and his adviser, but the same questions would not be open to private interpretation in the design of a hospital or hotel or school, where certain areas or limits are fixed, determined by experience of a number of instances, as to the best amount of light or height of room, etc. It would not do for the architect to accede with the wishes of a committee or member on such points; he would have to conform to the rules of the Local Board of Education.

IN THE June issue of ARCHITECTURE, Plate XLIII, Residence, Tuxedo Park, was credited to Mr. Bruce Price as architect. The architect of this house was Mr. John Galen Howard, and we trust that our subscribers who use these plates for reference will correct the error.

HANDICRAFT IN DESIGN.

H. L. BENEDICT.

THERE are many reasons why the Handicraft movement has taken a hold on the mind of thoughtful followers of architecture and the arts. It goes to the root of design: its appeal is to the material and the requirements of art. Professional art, as we now understand it, is a kind of delegated art: one designs, another executes, so that there is no directness between the idea or inspiration and the actual performance. If the individual who makes the design on paper is an artist, there is no guarantee that the person who carries it out is—no guarantee of any sympathy between them, so that the executed result is often a poor meaningless transcript of the design. No one can doubt this reasoning. Handicraft is the direct and simultaneous impression of the artist's on material. Every stroke tells instead of missing—every line expresses the feeling of the artistic gift. There are other reasons given; these are ethical or economic; aspects that have been dealt with by authors like Ruskin, Morris, and others. These have their weight; they have shown that the pleasure of life is in art. The machine system has changed and diverted it. There is now no sympathy with the workman or the workshops. "All goods are made apart from the life of those who use them," says Morris; we are not responsible for them. "Our will has had no part in their production; except so far as we form part of the market on which they can be forced for the profits of the capitalist whose money is employed in producing them." The bulk of the people have no share in art, which is kept in the hands of a few rich people who require it less than those who labor on it. Once the craftsman had a share in the production of all artistic things—furniture, buildings, metal, glass, textile fabrics; they could express their own thoughts by means of their labor. Modern Craftmanship is a natural revolt against the practice which has so long separated the designer from the worker; the commercial production of art from those who have contributed their labor grudgingly and of necessity, to whom it is no longer a solace, but wearisome labor. But we dwell now on a few of the more practical results of the Handicraft movement in architecture and its allied arts.

The advocates of handicrafts do not oppose machinery in itself, but "only when and where its use involves loss of some quality or character essential to the work undertaken." Mere labor may be supplied by machinery, but not any work of an artistic kind on which the hand alone should be used. The chief objection to machinery is its habit of repetition, "so abhorrent to the artist," who knows that conditions are constantly changing. The architect, in his repeating forms, such as a series of windows or the ornament of a cornice, is perhaps less affected by this undeviating regularity; but he nevertheless likes to vary a little these features when their requirements change—a fact which we know the Gothicism took advantage of in his buildings. The law of repetition is, however, observed in most Classic buildings in its minor features and details, and therefore it may be stated that, in this and other kinds of design, repetition is allowable within certain limits. What these are we will not now consider. The general form or design was everything; all details were made subservient, and were more or less repetitions. Every building was designed according to rules or a set formula, as in the facade and its proportions; but features like windows were repeated both in their size and proportion, no matter how the internal requirements suggested a variation. Machine labor could be employed in these and all lesser detail like cornices and friezes. During the last century this mechanical method of reproduction was carried to an extreme. At last a reaction set in, and the Gothic style was introduced. It was a protest against mechanical repetition; sometimes it went too far and introduced variations without corresponding conditions to suggest them. The artistic handicraftsman rebelled against all this. He knew that the artistic worth of his work is in proportion to the labor and thought spent upon it, gratuitously as it were, for no other purpose than to endow the object with personality. How can 'the trade' ever produce works of art? Ever quickening the output specializing its workmen, speculating for the taste of the purchaser, the trade leaves no time for that quiet thought which produces fine things.

The Handicraft movement has been favorable to individuality. Sometimes, indeed, as the author says, it has savored a little of advertisement—the odder the design, the more it is looked at; but the personality of the artist is seen, by which we mean a style not extravagant or eccentric, but one which shows personal handling; that a human agent has been employed in the production. In the French *L'Art Nouveau* there is odd, strange fancy, giving a kind of originality which is more novelty than the expression of human thought. On the contrary, in the New Craftwork there is a reversion to early types, because they give more freedom to the designer. New Art has no sympathy with material; it cuts wood across the grain, twists it into scrolls and shapes which are not natural for wood, makes it imitate gold; on the contrary, the New Handicraft respects material, and its properties and limitations. Again, as to construction: the New Art makes everything subserve the whim and caprice of the designer; the most impossible constructive feature, like a window or doorway, is introduced into the architectural design, with curves and capricious contortions that would have to be purposely constructed; it ignores entirely construction or architectural honesty, as we may see in many of the designs in this style. On the other hand, the New Craftwork keeps closely to simple construction, and tries to express directly the actual construction. Nature is ignored by the designs of the new French school; it takes forms from the Rococo and other whimsical styles, and delights to follow the suggestions of the most aimless fancy—the more erratic the better, as in the curves. The Craftwork ideal is to follow nature, to observe the



THE GRANGE, CHAUTAUQUA, N. Y.

C. A. Fullerton, Architect.

laws of growth in curves, to study the mechanical laws in its designs. Lastly, the new art is ambitious, and delights in luxurious work, while the Crafts prefer the simple and homely. It is not remarkable that the New Art movement originated on the Continent, and is largely in favor in Paris, where the excesses of the Rococo or Baroque style ran riot during the 17th and 18th centuries; they show the temperaments of the two races. In the treatment of details, as in the column, the difference is at once seen; in all the sober and thoughtful styles the column and its capital and base are well proportioned and massive; but during the lighter styles of the Renaissance and Rococo we find the column made thin, twisted, banded, and with exuberant capitals and bases becoming a merely ornamental feature, its real character being lost. But this caprice is in accordance with the principle we have already stated, the desire to ignore all weight and constructive considerations. Much of this flimsy and whimsical detail was seen in the late Paris Exposition buildings. No doubt it may be said that in many of the designs we see of the New Craftwork order, there is sometimes an exaggerated simplicity amounting to primitive crudeness in the work. The going back to primitive types of construction is partly the cause of this crudeness, and it may in some minds become positively distasteful if not offensive. Mr. Hatton refers to this when he says the New Craft has been accused of rudeness or roughness: its rivets, nails and pegs are derided," and its childish decoration laughed at. The answer is, the New Craftsman is feeling his way;—he reverted to early types,

so as to get away from the mechanical and overwrought system of tradition; the decoration he found was so meaningless that it was abjured, and now he is thinking out a new decoration consistent with a simple type of construction. A good and honest purpose, but one likely never to be apprehended. It is almost like going back from a full and free life to a life of asceticism, for it is extremely ascetic-looking—many of the straight-back chairs and plain deal tables, cupboards, and simple framed paneling of the recently-designed houses by followers of this art. The designs in the exhibitions devoted to the crafts are also evidence of the same simplicity and directness. We see much that would offend the prejudices of many people who have a taste for art, but who like something less stiff and primitive in form—chairs with curved backs, like those of Chippendale, easy and elegant to sit on; sideboards, cabinets, cupboards that will "go" with the rest of the room; and it may be remarked in passing the simplicity of these articles is not often recommended by their price—the two things do not correspond; but then we have to remember that "modern art" furniture is not all hand-produced, and is often very badly put together. We must look to the New Craft development, in which handicraft is the chief factor, for a reform in our methods and design. The principles underlying the New Craft are honest and right. We do not anticipate that there will be a speedy change. The traditional modern system of design, largely depending on machine-labor, will last long, in spite of its defects; it is

(Continued page 132.)



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C. L. W. Eidlitz, Architect.

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popular to possess houses and furniture in the style of Louis XV. or Louis Seize, or the Empire. But the principles of the New Craftsmanship will come, if the disciples of the cult do not degenerate, and introduce individual eccentricities. In the design of country houses and cottages the style of the New Craft is well adapted, as it favors the simplest plan and elevation, without any pretence to mere style; it affects the plain sash or casement window, the plainest form of high roof; the eaves are visible; the guttering and rain-water pipes are just where they are wanted to convey the rain-water off in the most direct manner; the chimneys are plain, and made features in the grouping. Internally the woodwork and fitting exhibit the same regard for truthfulness in construction that we have noticed in respect of furniture; material is treated honestly. Every fitting and stair-rail is made to be as useful and convenient as possible. A plain moulding is all that is seen, or a band of ornament of the simplest kind. The Craftsman has learned what the modern designer in the styles has not yet learned, the beauty of simplicity; he knows how little of decoration is necessary, and if he can express to the eye any constructive principle or suggestion he prefers it to any superadded decoration. Thus also he prefers the simplest way of treating a post, say, a newel to a stairs; he chamfers the edges or cuts notches in a manner suggested by his tool, or cuts it into the shape of a gentle curve. The turned baluster is often painful to him in its multiplicity

of members, the result of machine labor. The "planting" or sticking on of mouldings, so favorite a device of the mechanical designer because it is cheap and looks ornamental, is also baneful. Very simple decoration is chosen: the zigzag, wave line, leaf forms, and the most sparing any device is used the better. Complicated forms often show a desire to hide rather than express, and redundant ornament, like verbosity and redundancy of figure, betokens clumsiness and vulgarity instead of clearness and epigrammatic skill. When the workman was his own designer we find these principles understood and carried out; but when the two functions became separated, and the designer became irresponsible and ignorant of workmanship, we find them misapplied. The designer likes to show his own skill in drawing, and he makes his ornament complicated and profuse; it hides a good deal, and like everything diffusive, it misses the real point. The workman, on his part, does not care for what he does not originate, and the result is failure. The aim of bringing back simplicity in design is one that every designer and craftsman ought to encourage, if they desire to lift art out of the rut and mechanical routine of the past age. The handicraftsman who is an artist himself, must be chosen for the work and know how to express by his tool every delicacy and variation required in the design. When the workman will again become his own designer is another question altogether. It is not one within the range of our present vision; there are many who are their own designers in a particular or special branch of art, and they do some excellent work.